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Vol. III.

No. 2.

PHONOGRAPH

A MONTHLY MAGAZINE

DEVOTED TO

THE SCIENCE OF SOUND ..

AND

.. RECORDING OF SPEECH.

PUBLISHED BY

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VOL. 3.

FEBRUARY, 1893.

No. 2.

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"The phonograph has *saved* us at *least one man's salary* in the office and has done better work than any man we have been able to secure. It also dispenses entirely with the services of a stenographer. To further show our appreciation of the phonograph you may book us for another machine."

J. A. EVERETT SEED CO.
Indianapolis, Feb. 7, 1892.



Time and the Phonograph.

Time is called the destroyer, and we know that his touch is fatal to many beautiful and valuable things; we know that he disdains light wines and sham architecture, that he turns the screws and splits the sounding boards of faulty instruments and upsets parties whose principles are not sound. But he has a soft spot in his heart, and when he puts his finger on a bottle of Madeira it becomes nectar; he can make a Stradivarius worth its weight in gold, and his breath has transmuted the tiny bricks of which Cæsar's palace was built into adamant.

Madame de Staël was asked by an unbeliever, upon what grounds she based her faith in the Christian religion. She replied, "It is too much needed not to be true."

Turning from great things to small, and learning recently how the hard fate of those who have been deprived of eyesight is now mitigated by the help of the phonograph, and what a great chasm in the lives of the toiling million is bridged by this instrument, we feel grateful to Time for his last, best gift; we make obeisance

to him for perceiving *how far the need of a phonograph* extended, and we are most of all contented that the phonograph is made of good, honest material not subject to decay, thus fitting it to secure a lien on Time's friendly services.

And now, armed with a charter that cannot expire while the world lasts, this mechanical ally enters the haunts of the blind, and brings joy to their hearts. See the sightless little ones writing letters to their mothers, far away, telling all they have accomplished, and their fellow students have done, by its aid. How they dictate and reproduce from it, enabling them even to print books by its help; how they learn geography, arithmetic, the grammar of their own or any other language from the mouth of this staunch mate; and how after study hours are over, this same teacher may be converted into a jolly companion, whose songs and music and jokes will relieve the tedium of scholar life.

All hail, thou fidus Achates! Friend of the toiler, instructor of youth eyes of the blind, voice of the deaf-mute, servant of man. Thanks, gracious Time, that thou hast held in store until the present hour, when the grand sisterhood of States is

about to make a demonstration of its real greatness and power, this masterpiece of ingenuity.

The Phonograph Used in Commercial Houses in the South.

From the interesting city of Galveston we receive good reports, showing that under the management of Mr. Thos. Conyngton, its efficient head, phonographs are not at a discount. Mr. Conyngton forwards to our office an excellent paper which he has devised and published for the benefit of operators, consisting of a plan by which a person of the most ordinary mind, after reading it and following the directions therein given, can use a phonograph. One little suggestion we take the liberty to make, as follows: In reprinting the circular of directions cause the words cup lever, lift lever or knife lever to be printed with a hyphen between the word lever and that which precedes—thus, cup-lever. Slight simplifications aid the average mind.

The plan of entertainment promises well; and when in time, audiences tire of one programme, a little variety can easily be introduced by having different grades of music and other styles of intellectual amusement for another class of listeners. As, for instance, songs from the best operas and oratorios of great masters, with selections from the plays of Shakespeare, the poems of Tennyson, Wordsworth, Shelley, Poe, Longfellow, etc.; as also humorous selections from Dickens, Bret Harte, Bill Nye and others.

Witticisms on Wings.

The air is redolent of enthusiastic commendation of the phonograph conveyed by electric pinions, which reached us from Chicago not long since. Mr. A. W. Gray, of the American Book Co., New York, received a phonograph cylinder

from Mr. Ellis, of the American Book Co., of Chicago, who expatiates on the wonderful development of the latter city, and then overflows with grateful admiration of the phonograph, and witty comparisons as to the pace at which each city travels in the race towards progress. Of course, to his mind, Chicago takes the lead. He winds up by saying: "Your insinuations about the use of a stenographer are noted. I forgive you. I am a stenographer myself, and when I want to do anything I do it myself. Hence, instead of dictating to a stenographer, I put it on the wax wherefrom it will be duly extracted before you ever read it. Stenographers will do for old ladies and lazy men, but as for me, the *phonograph forever*."

Important Announcement.

The New York Phonograph Co. announces that it has decided to offer its subscribers and the public in its territory the option of either leasing or *purchasing* phonographs for business purposes, home amusements, or exhibition purposes, and it is prepared to furnish machines at prices named in its circular. Lessees who prefer to *purchase* phonographs rather than lease same will be permitted, on payment of purchase price, to cancel their existing leases, and become the owners of their present machines, or they will be furnished with new machines, if they so desire.

The New Jersey Phonograph Co. has also decided to sell phonographs in its territory.

We refer our readers to Mr. Sullivan's excellent article on "concert exhibitions" in which the phonograph forms the prime source of amusement. And this, not only because he suggests ideas on this subject that are striking but practical, while at the same time they are entirely original.

Hitherto, there has existed a popular belief that to interest and entertain an audience by the help of this instrument, it was only necessary to set it going, and let the songs, dialogues and other matter recorded, roll out in regular succession. But in this, as well as in all other avocations, there is an art. What that art is, Mr. Sullivan tells the people very agreeably and generously.



THE EDUCATIONAL PHONOGRAPH—ITS NEW MANAGER.

A W. CLANCY, now in his forty-fourth year, was born in Ohio, and has since lived in Indiana, Iowa and Illinois. His education began in the country school, continued in the city graded and high school courses, and was finished in the National Normal School by a course of instruction designed to prepare students for the duties of teachers. Mr. Clancy has been a successful and energetic teacher, and has filled positions of the highest rank in the localities where he has been employed. He is to-day thoroughly familiar with every phase of public school work, and well known throughout the West by public school men. He has been for twelve years the Western agent for A. S. Barnes & Co., school book publishers, and is now filling a similar position with the American Book Co. Mr. Clancy was among the first to become interested in the phonograph, and has been for several years the president of the Missouri Phonograph Co. He is a born organizer, and was one of the leaders in organizing the National Phonograph Association, and has been its president for more than three

years. Mr. Clancy is an enthusiastic advocate of the phonograph because he has thoroughly applied himself to the study of its possibilities, and has discovered, by a practical application of its powers in a vast number of instances and situations and conditions, that it serves purposes of which the human race has not hitherto been cognizant. He therefore sets before the public a catalogue of its excellencies, in which advantages by its use are made more prominent, and being presented collectively give more force to the statement. He grades the machines in the order of their true purpose, as follows:

The commercial phonograph:

One to aid the business man.

The educational phonograph:

The teacher's and pupil's special instructor.

The orator's and reader's true guide.

The musician's and singer's best critic and adviser.

The social phonograph:

Elevating the home by bringing to it the best in story and in song, and by these means producing harmonizing effects upon society.

The medical phonograph:

Restoring deafness and comforting the sick and invalids.

When an exhibition is given with the phonograph, it should always be done by showing its elevating and educating possibilities.

The public is rapidly learning that the great Edison phonograph is made for a companion in every home and business office and school, and that by its recording and repeating the noblest and best thoughts of mankind the world will become better and nearer to the great Creator of all things.

The North American Phonograph Co. is to be congratulated in securing so capable a representative to take charge of the educational interests of the phonograph.



A. W. Clancy.

Art Inspires and Incites to Art.

Step by step the inventive power of man marches on to new conquests. There is nothing too minute—there is nothing too great to arrest his inquiry, attract his research, or baffle his domination. Now, it is the great guns of the Vesuvius charged with an enormous mass of explosive material and impelling a missile of unheard-of weight; now, it is a lens that permits the human eye to measure planets so distant that the space intervening between them and the earth can only be defined by multiples of numbers, and again it is an instrument so delicate that its variation from others of the kind has been ascertained to be only one twenty-five thousandth of an inch.

The latest triumph of art in this direc-

tion has been achieved by Cassimar Livau, a watchmaker of Geneva, Switzerland. He has invented a watch that announces the hours by speaking like the phonograph. The bottom of its case contains a phonographic sensitive plate, which has received the impression of the human voice before being inserted in the watch.

The disc has forty-eight consecutive grooves, of which twelve repeat the hours, twelve others repeat the hours and quarters, and twelve more repeat the hours and seconds and third quarters. If the hand on the dial shows the time to be 12:15, one of the fine needle points of the mechanism crosses the corresponding groove and the disc, which turns simultaneously, calls out the time, just like the phonograph cylinder.

The lower lid of the case is provided with a tiny mouthpiece, and when the

watch is held to the ear the sound is all the more plain.

THE NEW PHONOGRAPH.

An Interesting Exhibition in Philadelphia.

The phonograph caused such a sensation when it was first given to the public some fifteen years ago that it was thought that in utility it would rival the telephone, which sprung into immediate popularity and profit. As a matter of fact, it did not do so, for the reason that its virtues were underestimated and because it was not sufficiently developed.

The wizard Edison has been at work in his leisure hours perfecting it, and now has completed a perfect machine, simple in construction and valuable for commercial purposes. Heretofore, it has been largely a toy or a means of interesting a delighted audience. Now it has entered the practical world and is ready for the business community. It has been simplified and perfected so that it does not get out of order and can be easily operated and taken care of by anyone. Heretofore, the company has sold none of these machines, but has leased them at a rental. Now it proposes to sell them, and at a figure that will make every business man that employs a typewriter want one.

At an exhibition recently conducted at the company's office, No. 16 South Third street, by Mr. Milton Adams and Mr. Wallace, the local manager, some interesting tests were given. It is now possible to make the phonograph heard distinctly over the largest hall and to reproduce not only sounds, but the absolute modulations of the voice with absolute accuracy, and all this by any person without any previous knowledge of the instrument. The most severe tests were applied and all resulted most satisfactorily. It seems well estab-

lished that the phonograph is no longer a toy, but a commercial instrument that will soon find its way into every business office. The results of the tests were surprising to those who have been familiar with the machine from its first inception.

How to Do It.

In the office of the North American Phonograph Co., at No. 51 State street, Chicago, you will find a speaking tube near Manager Lombard's desk with four square turns, and seventy-five feet distance away is a phonograph managed by a good typewriter. The manager announces, "Attach me to phonograph." The typewriter connects the machine with the dictator. The record of one or more letters is easily made, and the typewriter continues her copying until the dictator again calls for the machine.

This enables a man to get along with one machine where his correspondence is light. You can easily have a good record made on the machine one hundred feet away.

Phonographic Events at Bismarck, North Dakota.

About one hundred or one hundred and fifty people attended the second Masonic social of the season. Professor Tuxbury was present with his phonograph, and gave an exhibition of that wonderful invention. He not only gave the audience the benefit of outside selections, but had Messrs. Perkins, Hare, Fleming, Judge Bennett and Judge Winchester talk into the instrument, and then had the instrument repeat the speeches to the delighted and astonished audience. This was followed with refreshments, after which an hour was pleasantly passed in social discourse and dancing. Taken all in all, it was one of the most enjoyable Masonic events of the season.



Successful Phonograph Exhibitors.

The introduction of the perfected phonograph a few years ago stimulated public curiosity quite as much as the advent of the old tin-foil machine which startled the world so long ago, and made the name of Edison immortal. For a long while there was a great demand for public exhibitions of the instrument, and this demand brought into the field a number of parties, aside from the local phonograph companies, who made a business of giving entertainments.

The most successful of these "exhibitors" was the enterprising firm known as Sullivan Bros., composed of Mr. M. C. Sullivan, late of the engineering department of the Edison General Electric Co. and recently on the staff of *The Electrical Engineer*, and Mr. M. J. Sullivan, of the legal and advertising departments of the same company, and now of *The Street Railway Gazette*, whose portraits are here shown.

These bright young men made their first appearance on Staten Island in 1889,

depending in their first effort upon two musical cylinders and public curiosity. They soon learned, however, that public curiosity demanded large and select programmes of the phonograph, and they made haste to gather such a collection of cylinders as made them a leading attraction of the concert stage. One of their best known records was the New Year's chimes of Grace Church, they being the first to bottle up this sweet music.

The quaint humor of Mr. M. J. and the expert manipulation of Mr. M. C. scarcely ever failed to win the warmest applause. They were booked in seven of the largest concert bureaus of the city, and during the seasons of '89-'90-'91 gave three hundred exhibitions in theaters, churches, at concerts, banquets, receptions, etc., and more than once the little instrument was made to furnish music for the dance. Their efforts to make the phonograph a success in the amusement field were untiring. The exhibition was always preceded by a lecture on the discovery and development of the miracle of the nine-

teenth century in which its commercial features were strongly outlined. Then followed a programme consisting of the best obtainable cylinders.

In many cases the selections were so perfect that a repetition was demanded by the audience; and a glance through their large programme scrap-book shows that in several instances the Edison Improved Phonograph, exhibited by Messrs. Sullivan, was the only attraction.

Embracing such a varied class of entertainments—appearing before a lot of howling politicians one night and edifying a church gathering the next, they were able to observe more perhaps than anyone ever has, the peculiarities of the phonograph, and to demonstrate its usefulness as one of the necessities of modern times.

The Phonograph as an Adjunct to Dramatic Art.

Nothing more effective could be devised than the introduction of this potent magician as the basis of a forcible drama—whether tragedy or comedy.

In the tragedy, a phonograph, composing a part of the furniture of the room, stands innocently by in partial concealment, while several conspirators discuss before it their wicked purposes. In the course of the action, their confidences unwittingly surrendered to the sly instrument, are glibly repeated, when the whole *personnel* of the play is present to listen, and the consequences go to make the climax of the occasion.

For a comedy, its peculiar qualifications would be equally serviceable, as a hundred situations may be so arranged as to require its aid.

Credit Given.

Those who make it a business to fill the wax cylinders with songs, orations, etc., of popular actors, make an appropriate

announcement in the funnel, before which the record is being made, in dramatic inflection, thus:

“‘Going Back to Dixie,’ a sentimental ballad, as sung with great success by Chas. A. Asbury, with banjo accompaniment, for the New Jersey Phonograph Co.”

There’s a two-fold object in this—to give the original singer his dues and to make recognition of the cylinder easy if the written title be lost.

For instance, suppose the lessee of a phonograph—some rich man on the boulevard—wanted to treat his friends to a “phonograph concert” and desired that they should hear, among other things, some popular solo from a standard opera. And suppose that the record cylinders became mixed; that, instead of the operatic air, the nauseating “‘Ta-ra-ra Boom-de-ay” found its way to the machine. Then and in that case the lessee and operator of the phonograph would not have to hear more than “‘Ta-ra-ra Boom-de-ay’ as sung by Lottie Col—” before he could choke off the abomination and shift the cylinders.

To Keep Before You.

Should the dictator at any time while dictating desire to stop and think about various points, all that is needed is to touch a little button on the phonograph and cease making the record. When the thought is ready to be talked to the machine, the recording is continued.

* * *

The phonograph is a silent stenographer.

* * *

The phonograph will repeat word for word what you have said.

* * *

The phonograph is *always ready* to take your record. Is your stenographer?

* * *

When through dictating drop your dictated cylinders in the box one by one on the pegs in which they are numbered, and copies will be made by your typewriter at her leisure.

How to Give Concert Exhibitions of the Phonograph.

BY M. C. SULLIVAN.

As a natural result of the curiosity which followed the introduction of the phonograph by Mr. Edison, a demand was at once created for exhibitions of this machine, and this demand covered the range of entertainment features, particularly the concert field. For this class of entertainment the phonograph became a very strong card, and all that was necessary to fill a hall or church was the simple announcement that the phonograph would be on exhibition. It is in this field that all the tact and versatility of the man who manipulates the instrument must be brought into play, and it must be his constant and foremost effort to satisfy the audience, who has come incidentally to satisfy its curiosity. He should not only aim to exploit the phonograph in such a way that all the points should be brought out, but he should fully understand that he and his phonograph are there simply to please the audience, and he must not rest content with simply "feeding" cylinders to the machine as constituting his part of the entertainment.

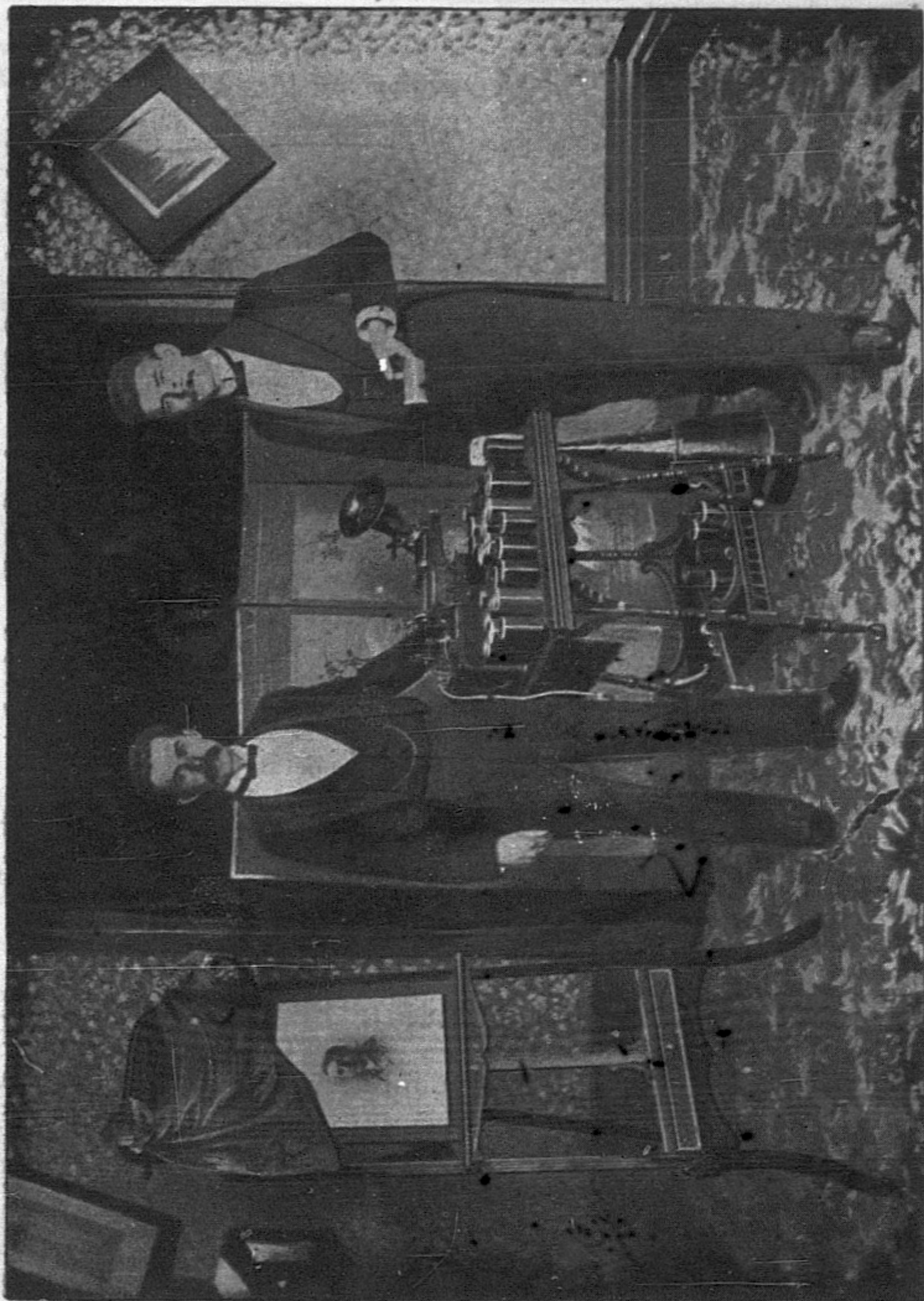
As everything in the nature of a concert entertainment must be produced from a stage or platform, with the large horn, every cylinder should be so loud that it can be heard. As to selections, a mixture of both serious and humorous should be made, the latter predominating, as the phonograph adapts itself to the humorous more readily than to the serious. Novelty is something which should be kept constantly in mind, and anything that will constitute a novelty should be taken advantage of. With the phonograph, the opportunities are legion. Still, it must not be forgotten that a song or selection, though it may be very old, when reproduced effectively on the phonograph, pos-

sesses a charm that newer ones are wholly incapable of.

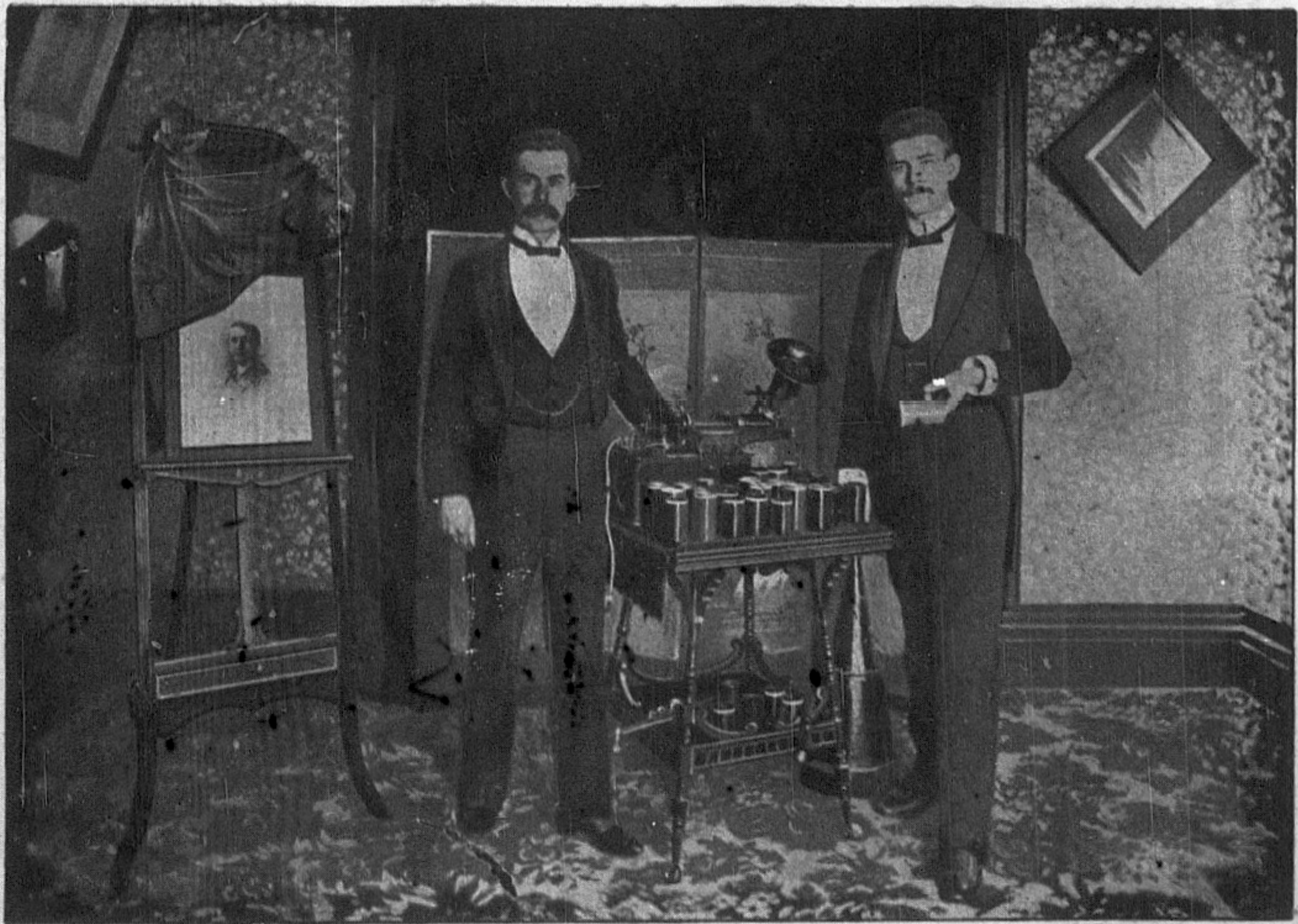
Monotony is the bugbear of the phonograph. In order to escape it, tact must be exercised, and all the inventive powers of which the exhibitor is possessed should be used to vary the selections as they follow one another. The entire exhibition should be an animated, shifting kaleidoscope, presenting new features at every turn, as variety secures the powerful effect of contrast. Not only should the above apply to the selections, but the exhibitor, in his own action and manipulation, should aim to follow out the same law, and every move that he makes should be finished and complete.

It is not to be supposed that the man who exhibits the phonograph is a finished actor; on the other hand, the more he can learn as to effective stage presence the greater his success will be. When the phonograph is placed on a platform for the edification of an audience, some little consideration should be given to what is known as staging. Probably the best way to illustrate this is to be governed by the well known laws of dramatic practice. Every dramatic creation, as is well known, must have not only the best of plot and be conveyed in effective form, but it must be staged properly. In the case of the phonograph care must not only be taken that the selection of the material be good, but it must be presented in the most effective way.

As the amount of action will differ greatly with the character of the selection, set rules cannot very well be formulated, and the best guide in this direction is to "feel" the audience. Serious incidents should be of short duration and made powerful. Comic incidents should be numerous and carefully mingled with the serious. The transition from humor to pathos should not be too rapid, each cylinder should be made a separate element and



Sullivan Bros. Exhibiting the Phonograph.



Sullivan Bros. Exhibiting the Phonograph.

every effort should be made by the exhibitor to cluster about it a single central animated idea.

Suspense is one of the most important means of creating interest. Reproductions that are well known and have a special significance for the audience are best presented by alluding to them in some manner that will prepare for what is coming. A phonograph exhibition should be full of climaxes from beginning to end, but not in the nature of harsh, jerky surprises. As the climax is heightened by the action of the exhibitor, he should put himself *en rapport* with every cylinder he is to use. He, however, must be careful that he does not overdo it, and thereby attract the interest that is intended for the machine, to himself.

While clearness and force should be always used by the exhibitor, it often happens that a look or gesture will be vastly more impressive and tell an audience more than any words possibly could. Sentiment is often a very strong card, but in attempting it care should be taken that it is suited to the audience, and only with what is known as the popular audience should anything in the nature of "gush" be attempted. A timely allusion in every case pertaining to the subject of the cylinder heightens the effect. In most cases a bit of humor is twice as effective when it follows an instance of pathos, and the best way to apply this is to have some pithy word or phrase ready to "spring" the moment a cylinder is finished. *In concerts the phonograph must be loud and effective*, and everything that is complex or requires finesse should be omitted. Everything that is new or novel, such as new songs and sayings, should be taken advantage of. No attempt should be made to go beyond the limitation of what is apt to be of interest and pleasure to the audience. It is pretty hard to outline any code whereby success may be

achieved and the process here set forth is intended to be merely suggestive to those who exhibit this wonderful instrument that it may be presented in an effective and systematic way.

A Celebrated Lawyer Who Compares the Phonograph to the Staff of Life.

The Hon. John S. Wise, son of the celebrated Henry A. Wise, a former Governor of Virginia, gave to a PHONOGRAM reporter such an interesting account of his recent visit to London, that we publish it, in order to have our readers share the pleasure of learning what a profound impression this gentleman's legal and scientific attainments created in the chancery division of the high court of justice. Mr. Wise thus explains:

"The case of the National Telephone Co. of Great Britain *vs.* The Leeds Tramway Co. was being tried in the high court of justice, before Mr. Justice Kekemick. The tramway people sent for me to help them carry on the fight and requested me to bring a scientific expert. Mr. O. T. Crosby, general manager of the railway department of the General Electric Co., accompanied me; this gentleman being at the head of the electrical profession in this country.

"On the side of the telephone company were Sir Richard Webster, ex-attorney-general; Mr. J. Fletcher Moulton, Mr. Warrington, Q. C., M. P., and a number of distinguished lawyers; for the tramway company there were Sir John Rigby, solicitor-general and one of the most eminent of English barristers; Mr. Bonsfield, M. P., Q. C.; Mr. Dunham, Mr. Daniel, and others. The telephone company brought suit to restrain the tramway company, claiming that the more powerful currents used by the latter interfered with the operation of the telephone's grounded wire system.

"The witnesses were no less distinguished than the lawyers; Sir John Hopkins, who had just got judgment for the three-wire system; Sir William Thompson (Lord Kelvin), one of the greatest of electricians and manufacturer of the wonderful navigating instruments; Apalank, the Frenchman, foreman of the electrical jury of experts at the Paris Exposition; and Sir Frederick Joseph Bramwell. Also many more whose names are known all over the world as electricians.

"Just before Christmas the case was adjourned till January 12th, and I was sent for. Arriving in London January 11th, I waited on the tramway company's solicitor. In England the solicitors prepare a case and brief it out. They then retain the barrister, who fights the case in court. The tramway company's solicitors took an early opportunity to explain to me the existence of a social chasm which in England separates the solicitor and the barrister. They advised me not to be offended or surprised if I found my treatment by the barristers not as flattering as I expected. I replied that the insolence of office was no novelty to me—I had witnessed it in America. With this warning I was conducted to a conference at what the solicitors called the 'Chambers' of Sir John Rigby."

Mr. Wise here described these in the following terms: "Anyone going down Pearl street will at some point find an abandoned chandlery; let this be pictured in its accustomed dirty condition, with a coat of green paint like the cabin of an oyster sloop laid upon it, and lawyers' names painted about it in the same style a boy would scratch, let the rooms inside be of the size of those serving to deposit trunks in at a country tavern, and you have a picture of the chambers of Sir John Rigby, described in awe-stricken terms to me by the solicitors.

"Taking the cue given me by them I kept my mouth shut and my eyes open. I



Hon. John S. Wise.

listened to the discussion of the case by the English lawyers attentively. I was especially struck with the strong horse-sense of Sir John Rigby and his rugged simplicity of expression. The discussion was very able and thorough, and I heard enough to convince myself that I knew as much about the question at issue as any man in the party. At length Sir John Rigby asked me for my views. I answered that in all my cases I had planted myself on the proposition that we did injure the telephone, but no damages were due from us for the injury. My line of defence was more radical than any they had contemplated. They had introduced a mass of testimony to show that the system of electric railroad was the best known, and that the ground wire telephone circuit was a bad method. The tendency of this was to

suggest a change of construction in the telephone to avoid the disturbance.

They had also introduced considerable testimony to show that we did not disturb the telephone company very much; all this was well; out of abundant precaution.

"I must have startled them when I announced that I considered the whole mass of testimony taken as irrelevant to the true issue. I believed the court would say (as it subsequently did), 'I am not here to remodel the railroad or the telephone. I am here to decide whether the railroad as it is built interferes with the telephone as it is built, and, if so, whether I shall grant the injunction asked. I cannot make facts; I must take the facts and apply the law to them.' I have seen too many of these cases to doubt for an instant the serious interference of the grounded railway circuit with the grounded circuit of a telephone company, and I know that all the testimony tending to show that we did not bother them much will not stand investigation.

"We do seriously interfere with the working of the telephone. The strength of our case lies in the contention that we have a right to do so, and that whatever damage is occasioned is what is known in law as *damnum absque injuria*. Although radically different from previous suggestions, the line of defense I had mapped out was favorably received, and after a conference was adopted.

"The case was resumed the following day. It was amusing to me to be called as a witness in such a case, for that was my status in court. I had no standing as a lawyer on account of English practice. I was amused to find myself talking electricity as an expert, for five years ago I knew no more about it than I did of Sanscrit. Since then I have presented electrical law in twenty-seven States of the Union, have seen every kind of electric railway yet constructed, have visited and ex-

amined many telephone exchanges, and understand their workings fairly well. I have ridden upon and examined electric railways in seventeen States of the Union. I felt flattered that they didn't cross-examine me. The leading speech on our side was made by Sir John Rigby. It was a marvel of condensed, simple, lucid English. He handled his case like a skilled swordsman; there was no flourish, no trope, no hyperbole; but the surest, most rugged and incisive statement of law and fact conceivable. I was charmed to hear from time to time, not only the ideas, but the authorities or similes on which I had relied.

"Sir Richard Webster made the leading address for the telephone company. He was very powerful, and made the most of his case, but the victory rested with us, the Court following the reasoning of the Supreme Court of Ohio, expressed in the following language:

"'In the year 1838 Professor Steinheil made the important discovery of the practicability of using the earth as one-half or the returning section of an electric circuit. Professor Morse claimed to have made the discovery about the same time, but he failed to obtain a patent therefor. It was the discovery of an elementary principle of science, of a truth in physics, of a law in the operation of the forces of nature, and was not bounded by the trammels of the patent law. For forty years before the telephone was discovered, the use of the earth as a conducting medium in the formation of an electric circuit had been the common property of any electric enterprise. By what grant or title, then, did it become the especial, peculiar or exclusive franchise of the telegraph association? As it did not originate in legislative or municipal grant, so, such exclusive franchise did not spring from priority in its exercise. Where a right is common and universal, and capable of being exercised

by all at the same time, there is no applicability of the rule, that he who in its enjoyment is prior in point of time is prior in right. He who is first in the field does not thereby gain a monopoly of use.'

"On the day on which I had attended the conference at the 'chawmbers' of Sir John Rigby I had been touched lightly on the arm by that gentleman as the solicitors were withdrawing. Sir John requested me to remain a moment. When we were alone he proceeded in the most impressive way to inquire how long I would be in London, and to add that ten years ago he had visited America and conceived the most lively affection for the Americans. In all his life he had never known what hospitality was till he had experienced it at the hands of Americans. He loved Americans, he declared, and always longed to show how gratefully he cherished the memory of the kindness he had received. He insisted that I should give him a day for a dinner at the Reform Club, where I would meet Sir Charles Russell. He had no establishment of his own in the city at the time, but could give me a very fair dinner, and the wines of the Reform Club were as good as any in England. The manner of Sir John was so genial and generous that I was charmed. I accepted the invitation and met Sir Charles Russell. To my delight I found nothing of the reserve or distance of which I had been warned as a possibility. When I parted with Sir John Rigby, after a delightful evening, he placed his hand on my shoulder and repeated the kind things he had said about America and the Americans. These Englishmen are more like Virginians as they were when I was a boy than I ever conceived. In manner, voice, pronunciation, appearance — everything about them — reminded me of the grand old men, now almost all dead and gone, in Virginia. When I was in court I could have closed my eyes and imagined I heard

Mr. James Lyons or Mr. Alexander Holiday, or Col. John B. Young, of the old Virginia Bar, addressing the County Court of Henrico, as they did when I came to the Bar in 1869. Counsel for the other side then got hold of me and I visited Mr. Wallace, Q. C., at his beautiful home. We were much disappointed that Sir Richard Webster and Mr. Moulton could not come."

Mr. Wise was asked to give his views as to the commercial utility of the phonograph, and replied: "Why not ask me what I think of bread and water? They are scarcely more comforting than the phonograph, and are no better known. Everybody knows its utility—and nearly everybody has one. It will be but a short time when dictation to stenographers in office work will be as extinct as a method of business as are quill pens and parchment. Everything will be done by the phonograph."

Milwaukee Public Schools' Exhibit at the World's Fair.

THE PHONOGRAPH A LEADING FEATURE.

Among the notable exhibitions of the Milwaukee public schools at the World's Fair is a plan to show progress in studies by means of the phonograph. Machines will be placed in the kindergarten and the higher grades at times of class recitations. Then at Chicago the work of the classes can be brought directly to the ears of those interested.

Chairman Bruce, of the committee, says the outlook for a creditable exhibit is particularly bright. The nearness of the World's Fair city will aid materially in making the exhibit, and the local committee is determined that Milwaukee shall not be outdone.—*Milwaukee Daily Journal*.

The Phonograph in a New Role.

After the election of Mr. Cleveland a prominent politician, desirous of offering a mark of courtesy to the candidate who had won a race by the exposition of principles alone, requested of THE PHONOGRAM the favor of having inserted on its pages a message of congratulation, which appeared in the December (1892) issue, the wax cylinder bearing the message afterwards being sent to Mr. Cleveland.

This is the most unique compliment ever received by a President; first, because no other President has been the recipient of a token conveyed in so novel a form; and second, because it will be handed down to his children and generations after them as an expression of grateful appreciation from one of the people.

Though by reason of the unprecedented importance of the situation and the pressure from every quarter surrounding the President, no reply was anticipated in

answer to the phonogram, the nobility of his nature at once manifested itself in the response soon afterwards returned, which is photographed below, and bears his sign manual.

A reflective person can picture to himself the impression made by a few hearty words indicating the joy experienced in face of a revulsion like that, but unless one listens to its reproduction from a phonograph, the full effect is not gained. The cadence in which the author spoke of "the poor, the voiceless multitude looking to Mr. Cleveland for aid," the sonorous roll of his voice when alluding to the change of sentiment flowing over the country like a great tidal wave, the touching accents in which he portrayed the hope and trust in the great man to whom the American people have now confided their destinies, make a distinct and indelible imprint on the memory when uttered in tones that seem to come from the spirit world.

12 West 51st Street, New York City.

December 18, 1892

V.H. McRae,

Manager of "The Phonograph".

My dear sir:-

Please accept my thanks for your courteous remembrance in the shape of a wax cylinder, charged with a phonogram addressed to me. I shall hear it ^{with} the opportunity that occurs.

Very truly yours,

Mark Cleveland

Queen Margherita Uses the Phonograph.

There is no lady in any country whose perceptive faculties are more alert and whose inclinations lend themselves more readily to assist in promoting human advancement than the Queen of Italy. Nothing that can alleviate distress, confer pleasure or stimulate industry among her people, when within the scope of her abilities to accomplish, is ever neglected. Consequently her mind is burdened with a vast

she greatly values, to perform this useful function for her. The instrument is placed near the piano, as in the accompanying illustration, and her improvisations are thus saved from oblivion.

The Famous Record Maker of Chicago.

Silas Leachman, a talented singer, has a contract with the North American Phonograph Co., of Chicago, to supply all the topical, comical, timely songs it may need. He turns out at an average three new



The Phonograph Recording Improvisations of the Queen of Italy.

load of cares and responsibilities. Being a fine musician, she creates for her mind healthful diversion by composing music and like all persons past middle life, especially writers and musical authors, she does not always retain in her memory the airs she originates. She, therefore, avails herself of the phonograph, which

songs a week, and has been known to compose as many as twenty in seven days. It's all fun for him.

He is an old performer, though still young in years and spirit, and his dialects are letter perfect. He does more than sing; he orates, narrates, imitates, declaims and instrumentalizes into a funnel with the

greatest of artistic ease. If he wishes to vary the programme of his own productions he switches his voice down to the level of J. W. Kelly's heavy baritone and rides himself of a rich Irish ballad in mellifluous brogue. If something on the broader and less serious vein is wanted, Leachman takes a few reefs in his voice, and Billy Golden's "Rabbit Hash" is done to a turn. When sentiment is called for—something in the line of the sympathetic—Leachman ties a few knots in his vocal cords and lets "I Can't Believe Her Faithless" flow into the hearts of his imaginary hearers. Not long ago a popular balladist put his ears to a phonograph in Chicago and was surprised to hear his own song in apparently his own tones coming full and strong from the machine. He had never sung for an invisible audience, so far as he knew, and his mystification was not cleared away until the explanation that "Leachman did it" was vouchsafed. He was satisfied, so clever was the imitation. Some performers object to having their work put into a phonograph, and one went to law about the matter, claiming that he was being injured by the theft, as he called it, of his originality.—*Exchange*.

Unique Entertainment at a Typographical Society's Banquet.

At the banquet given by the members of the Franklin Typographical Society recently in commemoration of Ben Franklin's birthday, Mr. J. H. Foote, of the New England Phonograph Co., was present with the machine and entertained those present with the appended programme, that proved as satisfactory as though the talent were all in the room.

PROGRAMME.

1. Patriotic Medley Gilmore's Band
2. Wedding of the Lily and the Rose
J. W. Meyers

3. Down Yonder in the Cornfield
Manhansett Quartet
4. There Goes McManus... John Kernel
5. Second Connecticut March
Baldwin's Cadet Band
6. Gondolier Lanciers... Isler's Orchestra
7. Bird Warbling Solo... Charles D. Kellogg
8. She Was There W. F. Denny
9. Dip Me in the Golden Sea
Charles Asbury
10. Annie Laurie
Cornet, Xylophone and Piano
11. Cornet Solo Jules Levi
12. Parody on Ta-ra-ra-boom-de-re
W. F. Denny
13. Baby Polka.... Baldwin's Cadet Band
14. A Son of the Desert Am I. J. W. Meyers
15. The Bureau Russell Hunting
16. The Miserere, from Il Trovatore
Baldwin's Cadet Band
17. Dixie Manhansett Quartet
18. The Laughing Song... Geo. W. Johnson
19. Home, Sweet Home... Signor Benevante

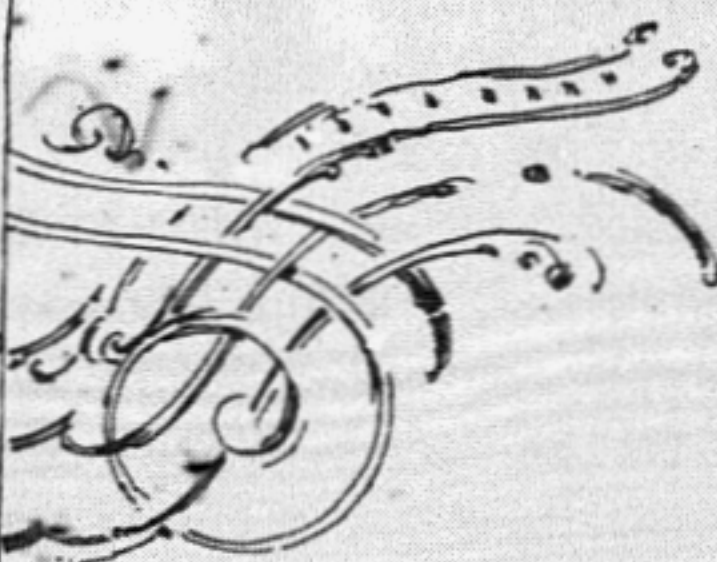
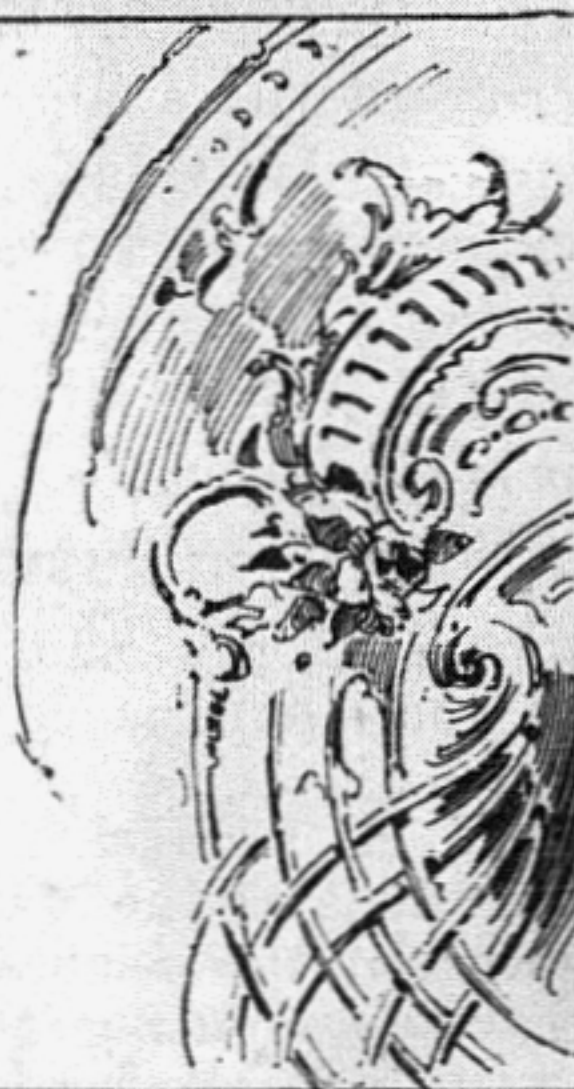
A "Phonogram" Reporter Interviews Leading Bankers, Merchants, Manufacturers and Physicians.

In order to ascertain from leading business men in whose offices phonographs had been used, their opinions as to the merits of these instruments, a PHONOGRAM reporter was detailed to visit representative concerns in different parts of the country and obtain their experiences, as well as those of operators in their establishments, all of which we now lay before our readers.

The inquiries of the reporter in each of these instances elicited enthusiastic commendation of the instruments in reference to merits which it is well known the phonograph possesses, and developed points of superiority hitherto unobserved, each person interviewed adding favorable testimony on some new quality.

THE LIDGERWOOD MANUFACTURING CO.

The Lidgerwood Manufacturing Co., of 96 Liberty street, New York City, manufacturers of improved hoisting engines, boilers and suspension cableways, with



Offices of Lidgerwood Manufacturing Co., 96 Liberty Street, New York.

branch houses in Chicago, Portland, Ore., Philadelphia, St. Louis, Pittsburgh, Boston and Cleveland, said: "We use five phonographs. We have been using them about three years. We save a very large amount of time, and consider the instruments more accurate than a stenographer. At all events, there is no difficulty in locating any errors that may occur, while with a stenographer it is impossible. We have no trouble in running the instruments or keeping them in order. They are vastly less expensive than a stenographer, and much more convenient. Our typewriters take the dictation without any trouble at all." Being asked what power was used, one of the firm replied: "We use the storage battery." Asked if this power was found reliable, he said: "The only objection to storage batteries that we can mention is the fact that they occasionally give out unexpectedly, but as we are able to get batteries without delay, this does not cause us any very great inconvenience."

We herewith present a view of the offices of this firm and operators at work.

SPENCER, TRASK & CO.

The banking firm of Spencer, Trask & Co., No. 10 Wall street, was next visited, and Mr. Trask made the following statement: "You ask me how many Edison phonographs we are using? Five. We have been using them three years. We find the phonograph is accurate in accordance with the care taken by the dictator. Our typewriters can take dictation easily and rapidly under the same conditions that I have above mentioned, namely, that the dictator talks carefully into the instrument."

"Mr. Trask, do you find the instrument more convenient than a stenographer?"

"It altogether depends on the condition under which you work."

"Do you find it any trouble to run or keep in order?"

"No."

"Do you find it less expensive than stenographers?"

"We use both stenographers and phonographs, and have not gone into the matter of expense."

"What power do you find preferable?"

"We use the direct current, supplied by the Edison Electric Illuminating Co., of this city, which answers our purpose most admirably."

* * *

A trip to the Quaker City brought the reporter in contact with a large number of firms and private individuals, who have adopted the phonograph for correspondence, and among the eminent physicians who use it is Dr. Weir S. Mitchell, whose indorsement is here given:

DR. WEIR S. MITCHELL.

"Dr. Mitchell, will you kindly give THE PHONOGRAM your experience with the talking machine?"

"Certainly," he replied, with that courtesy which denotes the broad nature and kindly heart of the celebrated scientist. "I have been using the talking machine habitually for the last few months, and it has become an indispensable part of my life work. Moreover, it has been found to have unexpected uses, and from some of these I expect valuable reliefs in the treatment of certain conditions connected with the eyes of neurasthenic persons."

"I talk my letters into the machine at any time of the day or night that it suits my convenience; and at any time thereafter, my typewriter, coming in at a period to suit her leisure, is enabled to hear the letters and to write them off without further reference to me."

"Since I have had the instrument I have begun to use it for the dictation of scientific papers and reports of cases, as well as for correspondence."

"As it stands to-day, it is for me quite perfect. Were it never improved beyond its present state, I should be unwilling

to part with it—far far more than it costs me to keep it."

WARE BROS., PUBLISHERS.

Mr. Ware, the senior member of the publishing firm of Ware Bros., was next visited and replied to our interrogatory: "We have been using the Edison phonograph for several years. We took pains at the end of the first month to count the number of letters dictated to and transcribed from the machine, and find them to be *eleven hundred and sixty-eight*, all of which were transcribed correctly by our lady typewriter. The success we have had with our first month's service with the phonograph was *conclusive to us* for our business; and ever since that period we have found them equally satisfactory.

These high indorsements were encouraging to the reporter, and, in spite of the fact that he had been warned of the conservatism observed by Philadelphians in business methods, his pleasant chat with the above-named representative gentlemen of the Quaker City decided him to visit other well-known firms, all of whom spoke equally in favor of the phonograph.

S. L. ALLEN & CO.

Mr. Edward Burt, the enterprising manager of S. L. Allen & Co., Market street, said, in reply to his inquiries: "In addition to the phonograph being a great convenience, we find there is a great saving of time in dictation, and, whereas sixty or seventy letters used to be a good day's work for a stenographer, under the old system, it is now possible to write from one hundred and twenty to one hundred and forty a day, and with fewer clerical errors than before.

"We find the cost of the machines is fully saved in the small clerical force required, to say nothing of the convenience to and time saved by the dictator."

In order to show that portion of the public who are indifferent to the merits of the wonderful machine and of its practical utility in connection with correspondence, what wide-awake business houses have to say of it, we shall continue to give testimonials of persons visited and publish same in subsequent issues.

Died.

Lynn, Mass., February 21, 1893, Mr. Frank A. Ashcroft. Mr. Ashcroft had been in the employ of the New England Phonograph Co. for a period of about three years. First being interested in the way of a canvasser and having charge of a section including Lynn, Mass., his native place, where he introduced the phonograph to the large manufacturers in that city. Later he came to the company's office as bookkeeper, in which capacity he continued until the early part of last Spring, when it was deemed advisable to transfer him to the entire charge of the automatic department, which he successfully carried on during the past Summer. In October last, at the opening of the Massachusetts Charitable Mechanics' Association Exhibition in Boston, Mr. Ashcroft was placed in charge of the two exhibits of the New England Phonograph Co., one composing the automatic department, and another, distinctive, the commercial showing of the phonograph. To this Mr. Ashcroft devoted all his time and attention, working assiduously for the benefit of the company, and not without great value to all interests concerned. By the death of Mr. Ashcroft the New England Co. loses one of its most valued employees. On the day of his funeral the office of the company was closed and suitable floral testimonials were sent both by the Board of Directors and his fellow employees in the office, all of whom attended the obsequies at his late home in Lynn.

Try Your Records First.

We copy the following from an exchange in order to show operators on the phonograph, the results of ignorance and carelessness.

"A gentleman in Chicago has a phonograph, by the help of which he accomplishes a great deal more than he possibly could otherwise. He gave a large party recently, and, of course, the phonograph was to furnish a large part of the evening's amusement. He sang into it, whistled into it and told funny stories at it all the afternoon. He took the cylinders out of the box for the purpose, supposing that they had been cleaned by his clerk, as they were every day. It happened that the clerk, after taking the dictation from the phonograph, had been called away before he could clean the cylinders.

"The evening came and the ladies were asked to listen to the wonderful machine. They hung the sounders on their ears, but somehow they didn't seem to be amused. They said yes, it was wonderful, but they guessed they had colds, for they didn't hear very well.

"Then the enthusiast listened himself and discovered that his whole afternoon's work had been lost. He had been talking fun and singing on top of a lot of business letters. It was all an indistinguishable jumble of words and sounds like this:

"My sweetheart's the four dollars and sixty cent kind, but the quality, his balloon, must be better than the buzz, buzz-s-s-sh—some dark cloud—buzz-z-ze—tomorrow, etc."

"He gives no more phonograph parties."

To the Operator.

BY E. A. LUDWIGS.

By all means use nothing but first-class records, with distinct announcements, and selections not too short. Avoid dirty cases, tubes and noisy machines. Use neatly printed or attractively written and displayed programme on the case or near the machine. Advertise well in the city

papers, also distribute daily bills, programmes, etc., in the houses, stores and on the streets. Have your room or parlor in a central location or a prominent business house, and neatly and attractively arranged. By paying polite attention to patrons, business will increase. Change programme, keep the latest songs and selections. Fancy signs on the windows of the parlor attract the attention of the people. I have used water-color signs, made on the outside of windows, displayed: "Walk in and see the wonderful phonograph. It reproduces speeches, whistling, instrumental solos, the latest songs, music by band and orchestras, etc., etc." A large size printed programme of what selections can be heard to-day should be displayed in the window.

TO THE RECORD MAKER.

Would suggest with each song record send copy of the song. These can be obtained of H. J. Wehman, song publisher, 130 Park Row, New York.

The operator can place copy on case in a frame, and the listener can read it as it is being reproduced. This never fails to please. Another suggestion: Send with each record a description printed on paper of a uniform size and giving description of what can be heard, viz.:

"The Night Alarm."—Performed by Holding's Military Band. This is a piece descriptive of a fire. The band plays slowly; the firemen are asleep. Then the sudden alarm—the fire bells ring box "32." The engines start—the clattering of horses' hoofs—the whistle of engines—the unwinding of the hose-reel—the fire subdued; firemen sing as they return to their quarters.

"Michael Casey Listening to an Italian Playing a Hand Organ in the Street."—Scene between Mr. Casey, Mr. Wilkins, Mr. Murphy, an Italian, a policeman and a number of spectators. Music by the hand organ. Chattering of the monkey. Humorous talking record by Mr. Russell Hunting, of the Boston Theater."

I have seen persons pass the machines, and after reading the description would say: "If I can hear all that, I will surely invest."

These suggestions, I think, will aid all concerned in the business.

A Glance Into the Future.

WILLIAM JESSE PORTER.

The recent successful trial of the pneumatic tube between the main Philadelphia post-office and its Chestnut street branch is but an earnest of the possibilities of the pneumatic tube for post-office business, and it is no idle speculation to conceive the era when at least the Atlantic coast cities will be welded together by an iron tube and messages can be transmitted in an infinitesimal short space of time. It is an accepted fact that every step in advance in transmitting matter between two points promotes trade in the proportion in which the step is in the line of progress; and it is no stretch of the imagination to conceive that the phonograph will play an important part in the near future in completely changing the methods of transacting business, for it will be possible for the business man in Philadelphia, Baltimore or Boston to dictate his correspondence directly to the phonograph and a push button will summon a messenger boy from a neighboring pneumatic tube office, and in a few moments the cylinders will be on their way to a distant city, properly labeled and addressed, and on their arrival will be sent by messenger to their destination. The tendency of the times is towards the erection of large office buildings in all American cities. These will be equipped with branch offices where pneumatic tubes will run, thereby reducing the time and cost to a fraction.

An interesting feature of our Smithsonian Institute, and one which the government should be requested to attend to, would be a department for the preservation of the inaugural addresses of our Chief Magistrates, so that future generations would be benefited by the spoken "words of wisdom" which float from the Capitol steps every four years, and every

public library could be furnished with reproductions. It would also be advisable to obtain phonograms of every section of the country to show the changes in the human voice from decade to decade, and it will then be possible for the scientists of the future to devise methods of adding to the happiness of unborn generations.

Beat the Phonograph With Ice.

He was a guest of the big hotel, and he was leaning against the nickel-in-the-slot machine that grinds out "My Sweetheart's the Man in the Moon" and other popular airs. Drumming idly on the machine, a happy thought struck him. He sidled into the bar and bought a drink with some ice water on the side, and received two nickels change. Walking back to the machine, he slipped in one of the nickels, and the band played. It proved a diversion. The other nickel followed its companion, and another fantastic caprice followed.

Then he dropped his fingers on the glass and put a piece of ice in his mouth to cool his parched gullet.

"Wonder if the blamed thing feels as dry as I do?" he murmured, and slipped a small piece of ice into the slot in a sort of mild and sympathetic way that only can be assumed by a maudlin. The piece of ice slowly melted, adjusted itself to the aperture and disappeared in the regions below. Then came a watery gurgle, a spasmodic shiver, and the intestines of the machine began to work. The ice had melted to the weight of a nickel, and in a watery wail came back the familiar strains of "A Life on the Ocean Wave," followed by "If the Waters Could Speak as They Flow." He buncoed the slot with ice until the machine got waterlogged and carcened over to the leeward, flying a signal of distress. Then it gave up the ghost in the middle of "Throw Him Down, McClusky."—*Baptist Recorder.*

By Telephone.

A PHONOGRAPH THAT TELLS ITS STORY SO IT CAN BE HEARD IN CINCINNATI—ONE OF JOHN GLEASON'S NOVELTIES.

There is no end to what can be accomplished with electricity, and some wonderful things are being discovered every day, where least expected.

Recently John Gleason, who runs the "Well," on South Ludlow street, put in a phonograph to amuse his customers. It was simply one of John's novel ideas to please his friends, but to keep it interesting he had to continually put on new pieces, many of which he prepared himself, being of a local character.

But even this was not entirely satisfactory to him, though it was to his customers. Finally he struck an idea, but kept it to himself until he experimented to his satisfaction, and assured himself there was no mistake about it.

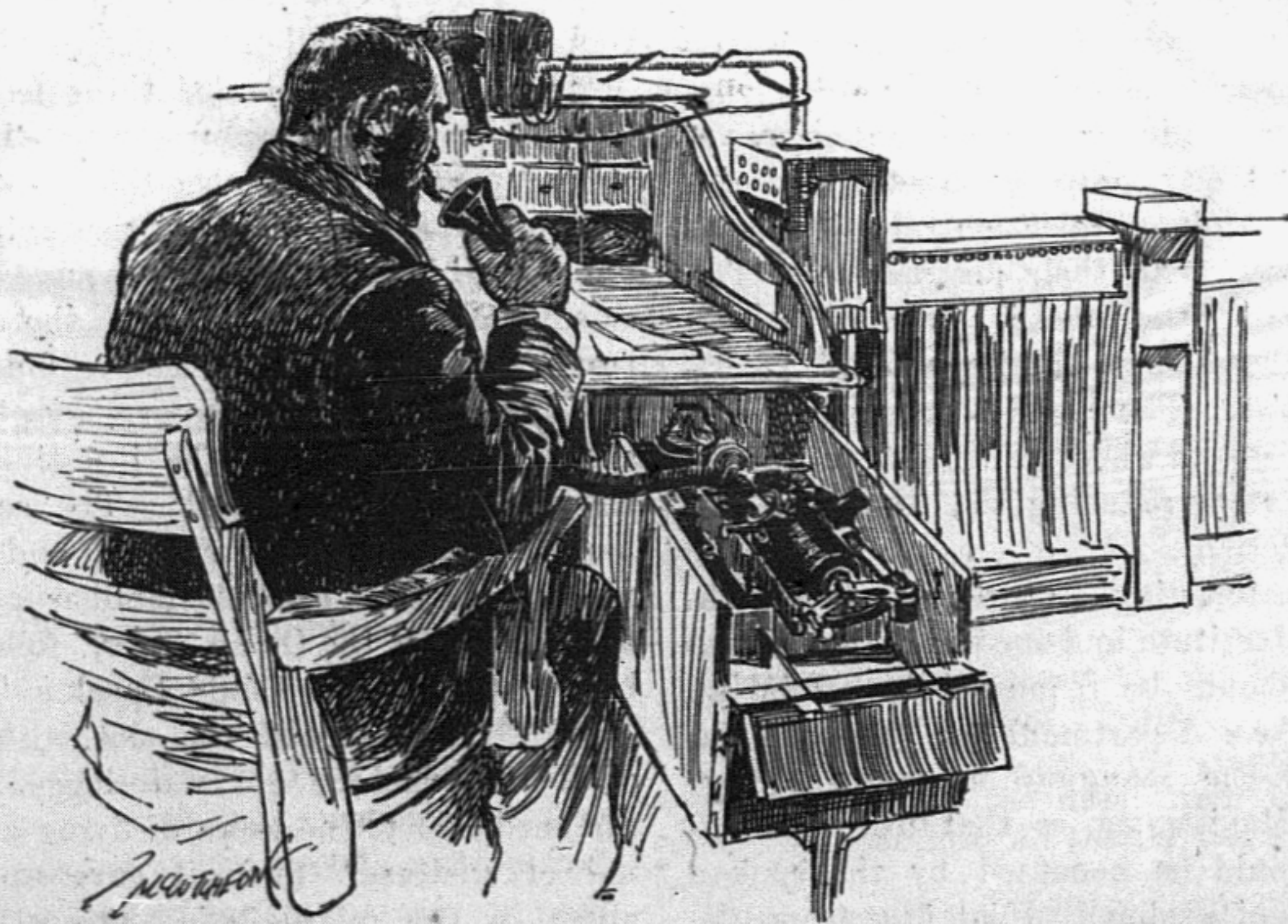
His idea was simply to put a piece on the machine, turn on the current and have the sound thrown out into the room, so all

could hear it distinctly without holding a tube in each ear, and his machine does it.

A large cone is placed on the instrument, something similar to the one used when one talks into the machine to put on a new piece, and by the aid of it the sound is thrown out into the room, so that all present can hear well, though probably not as distinctly as when the tube is placed in both ears.

Last week he secured a new selection in Cincinnati and on the way home he conceived the notion of treating his friends to a phonograph talk by telephone. He tried it first with the exchange, then called up some of his friends, and finally the fellow in Cincinnati from whom he received his new piece.

Though the Cincinnati party recognized the piece, he would not believe he was hearing a phonograph, and did not until he came to Dayton, saw the phonograph placed near the telephone and started. After the piece was finished he called up his office in Cincinnati, talked with the man at that end, and was satisfied. Everybody who has seen and heard the phonograph by telephone considers it a wonder.
—Dayton (O.) World.



Mr. McClellan, formerly of *Daily News-Record*, now with *Chicago Tribune*, dictating to the Phonograph.

An Hour With the Phonograph.

An interesting social event occurred on the evening of February 23d, at the rooms of the American Society of Mechanical Engineers, No. 12 West Thirty-first street, consisting of a reunion of the members, with their wives and guests. These were entertained by musical selections on the phonograph, produced by Mr. Cassier, the editor of *Cassier's Magazine*, who opened the concert by a few felicitous remarks.

The airs most appreciated by the audience were "The Danube Wave," "The Widow's Song," and "Father of Mercies," made at the Edison Phonograph Works and on sale by the North American Phonograph Co. Also beautiful orchestral and instrumental selections contributed by the New England, the New Jersey and Columbia Phonograph Companies.

An elegant collation was served to the assembled party between the first and second parts of the performance. The audience were so enthusiastic in their appreciation of the music, that dancing, which had been contemplated, was deferred in order to give all possible attention to the phonograph.

The following is the programme :

PROGRAMME.

- "Doo-Doo Waltz," Cornet Solo, Jules Levy (New York Phonograph Co.).
- "When Will the Birds Come Back," Whistling Solo, John Y. Atlee (Columbia Phonograph Co.).
- "Selections from Faust," Cooper's Military Band (New England Phonograph Co.).
- "The Bowery Song," From "A Trip to Chinatown" (New Jersey Phonograph Co.).
- "The Danube Wave," Clarinet Solo, Charles J. Spangler (Edison Phonograph Works).
- "Good Humor Quadrille," Boston Cadet Band (New England Phonograph Co.).
- "White Horse Polonaise," Gilmore's Band (New York Phonograph Co.).
- "The Mocking Bird," Zylophone Solo, C. N. Low (New Jersey Phonograph Co.).
- "You Can't Remember Everything," Song, Will F. Denny (New England Phonograph Co.).
- "Second Connecticut March," Baldwin's Cadet Band (New England Phonograph Co.).
- "The Trumpeter's Polka," U. S. Marine Band (Columbia Phonograph Co.).
- "The Widow's Song," From "A Trip to Chinatown," W. S. Migrant (Edison Phonograph Works).
- "The Only Song He Knew," Song, J. W. Meyers (New England Phonograph Co.).
- "Lydia Polka," Cornet Solo by Thos. Clark, accompanied by Gilmore's Band (New York Phonograph Co.).
- "Selections from 'Poor Jonathan,'" Isler's Band (New Jersey Phonograph Co.).

- "Father of Mercies," Cornet Solo, W. S. Migrant (Edison Phonograph Works).
- "Annie Laurie," Whistling Solo, John Y. Atlee (Columbia Phonograph Co.).
- "My Sweetheart's the Man in the Moon," Song, Edward M. Farou (New England Phonograph Co.).
- "Overture from 'Semiramide,'" Holding's Band (New Jersey Phonograph Co.).
- "The Lancers from 'Oolah,'" Isler's Orchestra (New Jersey Phonograph Co.).
- "Son of the Desert," Song, W. J. Myers (New Jersey Phonograph Co.).
- "The Centennial March," Baldwin's Cadet Band (New England Phonograph Co.).

The sentiment breathed in the following poem will touch a chord in every true heart, therefore we have transferred it from the *Ladies' Home Journal* to the waxen cylinder of a phonograph, where persons desirous of hearing it recited can procure it from the North American Phonograph Co., Edison Building, New York.

THE TIRED TOWN.

BY ALICE CRARY.

The city lies at rest, for welcome night
Hath hushed it into slumber 'neath her
touch;
It lies, soft-breathing, on the earth's
rocked breast
As weary children sleep who suffer much.
Its dim lamps gaze into the patient skies
As eyes, half steeped in slumber, wake to
close.
All burdens laid aside—it peaceful lies
Close cradled in God's arms for its repose.

The Stenographer comments upon the wide-spread habit of manifolding with the typewriter, which is most injurious to the machine. The editor states that at least fifty thousand machines have been worn out and replaced by new ones during the past fifteen years. This is owing to the severe strain placed upon them in making carbon copies.

* * *

A special advantage in using the phonograph is that the person who copies your letters has time to continue the work without having to stop and take the record from the person who is dictating it.

* * *

There can be no question between the dictator and the person dictated to, as the record speaks for itself.

PHONO CHAT.

Phonograph Marvels Shown at the Pen and Pencil Club of Providence.

The modern phonograph was exhibited at the parlors of the Pen and Pencil Club to a large number of the members and their friends recently. The entertainment was under the direction of Professor W. C. Adams, of Providence, R. I. It was a decided success.

The listeners heard, without any stretch of imagination, famous singers and musicians, as well as the great bands and orchestras that have gained distinction in the musical world.

Doan & Urban, of Detroit, have been appointed dealers for the phonograph for Wayne County, Michigan, and have entered actively upon their work. These gentlemen were selected and appointed by Wm. Jones, general agent of the North American Phonograph Co., who is now organizing the State of Michigan. Jones is a good judge of men.

John A. Honrath, of Lander, Wyoming, has ordered a new phonograph for the use of himself and guests. Other landlords will do well to imitate this progressive proprietor of the Bridge Hotel.

Miss Addie De Veere, who has been using the phonograph at the office of the American Book Co., Chicago, for the past year, has accepted a position in the office of the North American Phonograph Co., at Denver.

Willis Counselman, of the Bankers' National Bank, Chicago, has received a new and improved phonograph for himself and family, and will soon begin the study of French in connection with this instrument.

Mr. Beetson has a phonograph in Morris' Book Store, No. 78 Madison street, Chicago, where he is daily giving lessons in German, French and Spanish on the phonograph.

The Swift Packing Co., of Chicago, Illinois, one of the largest institutions of its kind in the West, have recently procured two phonographs for commercial purposes in their offices. They think their future correspondence will be largely done on the phonograph.

W. B. Conkey & Co., who have charge of making the large and famous catalogue for the Columbian Exposition, have recently procured

two phonographs for commercial purposes, from the North American Phonograph Co.

The North American Phonograph Co. shipped on February 2d, 1893, a complete exhibition and commercial phonograph to Spanish America. Verily, the Spaniards are progressive.

Miss Florence Holbrook, one of the most successful principals and having charge of one of the largest buildings in the city of Chicago, the Forrestville School, has been recording the voices of her children on the phonograph, with a great deal of interest both to herself and the pupils. The records which these children make soon get them to competing with each other in pronunciation and articulation, and these cylinders will be carried to other schools and the comparisons made with them. They will also likely have some phonograms prepared for the World's Fair exhibit.

On February 2d, "Ground-hog" Day, and one of the famous days of the year, one of the best of the young men in the phonograph business, Mr. Leon F. Douglass, left the office of the North American Co., at Chicago, to go to the laboratory of the Edison Phonograph Co., of New Jersey, to thoroughly prepare himself for the new position of superintendent of phonographs at the Columbian Exposition.

Mr. Silas Leachman, one of the Chicago artists in music, makes two hundred and sixty different records on the phonograph. His songs are very popular and are now used on many of the social machines.

"The Second Connecticut March," by the Boston Cadet Band, can now be had of the New England Phonograph Co., who have been rushed with orders for cylinders containing same. Everyone using a phonograph should have it.

Business and professional men in need of expert operators on the phonograph and typewriter will be furnished free of charge. Apply at this office.

Have the cylinder and mandril moderately warm before putting on your record.

To warm the mandril, hold your hand on it for a short while.

The North American Phonograph Co. are getting out some fine records. Send for their catalogue.

The Louisiana Phonograph Co. gave some pleasant entertainments during Mardi Gras, at their phonographic parlors. The celebrated "Vasnier Records" made a hit.

Mr. A. Bryce has succeeded Holland Bros., in Montreal, Canada, as the agent for the Edison Phonograph.

Stenographers, phonograph and typewriter operators who expect to visit the World's Fair, as well as anyone who wants good accommodation and polite attention at reasonable rates, will do well to correspond with F. S. Humphrey, 56 Fifth avenue, Chicago. Special attention given to ladies unaccompanied by male escort.

To insure good work, the phonograph should be kept clean and well oiled.

There is no dealer or publisher who has so many of the popular songs used on the phonograph as H. J. Wehman, publisher, 130 Park Row, New York. They are so cheap that it would pay every agent to have a stock of them to supply their customers,

Keep the diaphragm needle clean with benzine.

Use a brush and benzine on the governor occasionally; it removes grease and dirt.

It is not necessary to go to the Columbian Fair to see an exhibit of typewriters, G. A. Hill, 10 Barclay street, has all the popular makes, and has polite salesmen to explain all their details. If you should conclude to take one, his prices will be lower than you can find elsewhere. If you can't call, write to him.

Never use records too long, as they will scratch and your patrons will get tired.

Often a typewriter does not do its work well, and the fault is found with the machine, when it should be found with the ribbon. When such is the case you will find they are NOT Jno. Underwood & Co.'s make. *Their ribbons are perfect.*

The Ohio Phonograph Co., which loses no opportunity to push trade, and is at the same time liberal and courteous to visitors, furnishes tickets whereby callers at the Edison Phonograph exhibition parlors may be granted the privilege of listening to the music reproduced by their machines. Any selection chosen by the bearer of a ticket will be furnished, and parlor No. 5, at the Arcade, Cincinnati, is the place where the music may be found.

We call the attention of our readers to a new typewriter ribbon put on the market by the Bryant Manufacturing Co., 148 West Tenth street. Read the advertisement for particulars.

Authors and Publishers.

The *Review of Reviews*, in its February issue of 1893, traverses a vast area of advanced thought in order to carry out the purpose that forms its *raison d'être*, as expressed in the caption of its first article.

By presenting in concentrated form a chart of universal human activity and mental enterprise the *Review* sets in motion a system probably more far-reaching than its broad-minded editors had primarily projected; in other words, "they builded better than they knew." This *perpetual* picture of a whole world engaged in the task of raising the standard of civilization to a higher plane, thus placed before the eyes and imagination of men, is a spur to the easy-going and a reproach to the laggard.

The introduction from a new quarter of a distinctly novel line of thought bearing upon the general interests of the human race in its onward course of progress, manifests a growing zeal in the cause that argues well for future advances in the march.

An article by Dr. E. R. L. Gould, of the Johns Hopkins University (Baltimore), published in prominent magazines in France, England, Germany and the United States, on "The Social Conditions of Labor," has attracted wide attention. It contains statistics showing the earnings and the cost of living of thousands of families belonging to different nationalities; and in seeking to trace the relations between the earnings of the workingman, the labor cost, and the total cost of production, he finds that higher daily wages in America do not mean greater labor cost to the manufacturer. He believes that good nourishment gives to the American superior physical force, which, combined with superior intelligence and skill, make him more efficient. Dr. Gould thinks that the world's industrial supremacy will pass to those who earn the most and live the best. With regard to Kindergartens, we venture to suggest that some effort be made to elicit information as to the health of pupils in these schools

We heartily sustain the position assumed by Mr. L. W. Day, editor of a monthly journal called *Push*, at Cleveland, Ohio, in an article of which an axiom is laid down, that education in high schools is confined to certain lines. He says stenography does not belong to the course of education there conducted, as it demands more than the high school can give. A person must not only be able to spell and punctuate correctly,

but must understand the construction of the English language; and beyond that, he must possess a knowledge of English literature, so as to be familiar with references.

Apart from all this, there is another conclusive reason forbidding the teaching of stenography in high schools, which is, that neither the art itself, nor its practice can be carried on in these institutions, on account of the amount of consecutive time demanded for such practice.

The phonograph CAN be taught there, because it is so easy to learn, and is useful in many ways.

* * *

At Leicester, England, is published a magazine devoted to business interests, which is a model of its kind. While faithfully serving commerce and the arts, this enlightened organ and instructor "stretches out a long arm" to grasp whatever may be found either in nature or among men to interest the general reader, and increase its circle of influence. Availing itself of all legitimate methods to render *The Counting-House* (which is its cognomen) a thing of beauty, as well as of use, it brings in the aid of a dozen arts to swell the number of its perfections; and while in the domain of taste, fine colored engravings are introduced, and exquisite figures of classic form and feature appear to the beholder, there are in its business department novel suggestions and pertinent discussions and valuable information.

* * *

We who are acquainted with the capacities of the phonograph, know that it alone is an infallible reporter.

We take pleasure in copying the extract below from a letter lately received from an esteemed and accomplished correspondent living in one of Cincinnati's beautiful suburbs, Glendale, Ohio:

"THE PHONOGRAM duly received, and was very much interested in your editorials. My sister read selections from the last two numbers at a meeting of our Monday Club, and all were interested in the magazine and its illustrations. It has been proposed that we get a phonograph for our Lyceum. I have no idea of the cost of one. Will you please let me know. I think THE PHONOGRAM must be of great use in spreading abroad knowledge of the phonograph; it is certainly a very interesting magazine."

Three or four business offices may each have a phonograph, members of the firm dictate their records, and have one typewriter copy all the work and bring their letters back to them at an appointed hour.

Novel Use of the Phonograph.

The unique feature of the Milwaukee exhibit at the World's Fair will be the use of one of Edison's latest improved phonographs. By means of this device visitors will be able to listen to actual class work and hear the recitations of pupils in the public schools of Milwaukee. Photographs of the pupils will be there, and the visitors can look at the bright young faces while they listen to the words, which will be almost the same thing as bringing them to the schools in this city. The visitors will be able to hear recitations in English and German and singing by whole classes.—*Milwaukee Sentinel*.

Edison likes to have women machinists to do all the finer work of his electrical inventions. There are two hundred women in his employ, and he claims that they are far more reliable than men would be.

Another advantage, the proprietor may dictate his letters to the phonograph at home, and send them in a box to the office to have them copied.

The following invitation was sent out by the North American Phonograph Co., of Philadelphia, for the purpose of showing more fully the advantages to be gained in employing the phonograph. The exhibition of the instrument was made under the auspices of Mr. Milton C. Adams, of the N. A. P. Co.

This is a step in the right direction, and displays the machine in a broader light. Mr. T. J. Bryant, of the North American Co., of New York, and Mr. Thomas Maguire, of the Edison Phonograph Works, who are experts, demonstrated to the audience how easily and at what a rapid rate of speed, dictation can be taken from the phonograph and transcribed on the typewriter:

The North American Phonograph Co.
requests the pleasure of your company

at the

Drexel Institute, Philadelphia,
Thursday evening, March 9th,
at eight o'clock,

To witness an exhibition of the
Commercial Phonograph.

TEN REASONS WHY
EDISON'S PHONOGRAPH
IS SUPERIOR TO ANY STENOGRAPHER.

1. SPEED.

You can dictate as rapidly as you please, and are never asked to repeat.

2. CONVENIENCE.

You dictate alone, at any hour of day or night that suits your convenience.

3. SAVING OF OPERATOR'S TIME.

During dictation operator can be employed with other work. Operators make twice the speed in writing out that is possible from shorthand notes.

4. ACCURACY.

The phonograph can only repeat what has been said to it.

5. INDEPENDENCE.

You are independent of your operator. It is easy to replace a typewriter operator, but a competent stenographer is hard to find.

6. ECONOMY.

The cost of an outfit added to salary of operator is less than that of a stenographer, and results obtained far superior.

7. SIMPLICITY.

The method is so simple that no time need be lost in learning it. You can commence work AT ONCE.

8. TIRELESSNESS.

The phonograph needs no vacation. Does not grumble at any amount of over-work.

9. PROGRESSIVENESS.

The most progressive business houses are now using phonographs, and indorse them enthusiastically.

10. SUB-DIVISION OF LABOR.

In cases where you have a number of letters or a long document, necessitating several cylinders, same can be equally distributed among your typewriters, a saving of both time and labor.

NEW ENGLAND PHONOGRAPH CO.,

657 Washington Street,
BOSTON. MASS.

Phonographs sold (without restrictions).

Phonographs rented for Commercial purposes.

Phonograph Records manufactured and for sale in larger variety and of finer quality than to be found anywhere else in the United States and at **Lower Prices**.

Phonograph supplies on hand and for sale.

Automatic Phonographs and **Cabinets**, Sold or Rented.

Send for circulars, read, be convinced, purchase or rent.

HEADQUARTERS FOR TYPE-WRITER SUPPLIES.

The Oldest House in the Trade and Unquestionably
THE BEST

— FOR —

REMINGTON,
SMITH PREMIER,
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NATIONAL,
FRANKLIN,
HAMMOND,
HAND STAMP,



RIBBONS

AND FOR EVERY KNOWN TYPE-WRITER MACHINE MADE. ALSO

Yost Pads, Carbon, Manifold and Linen Papers,

Specially Adapted to all Type-writer Machines.

Send for our New Sample Book and Calendar to

THE S. T. SMITH CO.,

(At the Old Stand).

14 Park Place,

New York City.

PHOTOGRAPHS

from the original plates, of the World's greatest inventor,

THOMAS A. EDISON,

taken at different periods of his life, with autograph attached. **His Birthplace, Interior and Exterior Views of "Glenmont,"** his present beautiful home in Llewellyn Park, N. J., and surroundings; of his great **Laboratory**, at Orange, N. J., with its wondrous inventions, the **Phonograph**, etc., etc., which cannot be obtained elsewhere.

These photographs are Copyrighted, limited in number and will be sold to the first applicants at the following prices:

Library, Electrical Dept., Chemical Dept., Shops, (interior at Laboratory), Outside views of Laboratory, The Edison "Den," or Study, Residence of Edison, Birthplace of Edison, Edison at work in Chemical Department, Entrance to Llewellyn Park, "Glenmont," Residence of Edison, Edison listening to the Phonograph, Edison at 14, Grand Trunk Herald, printed by Edison at 14.

11 x 14 on 14 x 17 Cards,	\$2.00
7 x 9 on 8 x 10 gilt edge, or 10 x 12 plain,	1.50
10 x 12 bust, Mr. Edison,	1.50
8 x 10 " " " "	
with Autograph.	1.25
5 x 7 bust, Mr. Edison,	1.00
Cabinets,	.75

Orders promptly filled by V. H. McRAE, Manager, "PHONOGRAM,"
Room 87, World Building, New York.

(CALL AND SEE.)

SONGS

ONE CENT EACH.

- | | |
|---|---|
| 3 Auld lang syne | 761 Dying girl's message |
| 5 Old cabin home | 769 Upper ten and lower five |
| 8 Home, sweet home | 889 When Johnny comes marching home |
| 16 My country 'tis of thee (America) | 901 Since my mother's dead and gone |
| 22 Old folks at home (Suane ribber) | 928 Save my mother's picture from the |
| 28 You'll remember me | 1000 The song that reached my heart [sale |
| 38 Last rose of summer | 1009 As I sat upon my dear old mother's |
| 43 I cannot call her mother | 1030 Marguerite [knee |
| 45 Poor old slave | 1087 Drill, ye tarriers, drill |
| 47 Cumberland's crew | 1107 Whistling coon |
| 56 Little old log cabin in the lane | 1114 Johnstown flood |
| 58 Marching through Georgia | 1120 Down went McGinty |
| 67 Star spangled banner | 1121 Just a little |
| 77 My old Kentucky home, good-night | 1127 Three leaves of shamrock |
| 78 Home again | 1128 A mother's appeal to her boy |
| 86 Listen to the mocking-bird | 1134 Only a picture of her boy |
| 88 She never blamed him, never | 1147 Little Annie Rooney |
| 95 Gipsy's warning | 1160 Down on the farm |
| 104 Girl I left behind me | 1172 That is love |
| 109 Kitty Wells | 1185 I whistle and wait for Katie |
| 113 Two orphans (Brooklyn Theatre fire) | 1192 Hear dem bells |
| 122 Bingen on the Rhine | 1202 Irish jubilee |
| 134 Nearer, my God, to thee | 1207 Then you wink the other eye |
| 158 Massa's in the cold, cold ground | 1212 Comrades |
| 172 Tenting on the old camp ground | 1215 Dreaming as she sleeps |
| 212 Donnelly and Cooper | 1220 Lovers' quarrel, or Mary and John |
| 220 Annie Laurie | 1225 Haul me back again |
| 252 Darling Nelly Gray | 1228 The golden wedding |
| 268 Hail Columbia | 1240 Picture that is turned toward the wall |
| 283 Come home, father | 1241 He never came back |
| 288 Sallie in our alley | 1242 Oh! what a difference in the morning |
| 302 Butcher boy | 1251 Mistakes are apt to happen in the best |
| 312 Red, white and blue | 1259 Ta-ra-ra boom-der-e [of families |
| 313 Old oaken bucket | 1260 The pardon came too late |
| 333 Roll on, silver moon | 1261 Twelve months ago to-night |
| 338 Answer to "The gypsy's warning" | 1267 Between love and duty |
| 339 Battle-cry of freedom | 1272 The prodigal son |
| 341 Riding on the elevated railroad | 1273 The sights in a dime museum |
| 347 Meet me by moonlight alone | 1274 The poor gal didn't know, you know |
| 362 Yellow rose of Texas | 1280 Joys of a wedding ring |
| 369 Farewell, my own true love | 1282 Patsy Brannigan |
| 372 My dear Savannah home | 1287 Push dem clouds away |
| 402 Devil's in New Jersey | 1290 The broken home |
| 409 Boys, keep away from the gals | 1298 My sweetheart's the man in the moon |
| 465 Arkansas traveller | 1299 The Keeley cure |
| 607 Bonnie blue flag | 1300 Corbett & Sullivan fight |
| 638 Call me back again [hallelujah | 1308 The maiden and the lamb [de-ay |
| 659 John Brown song (Glory, glory | 1309 I'm the man that wrote Ta-ra-ra boom- |
| 667 Hard times come again no more | 1306 Molly and I and the baby [Carlo |
| 712 Ship that never returned | 1310 The man that broke the bank at Monte |

We will send 10 of the above Songs, your selection, post-paid, by mail, for 10 cents; 30 for 25 cents; 50 for 40 cents; 100 for 75 cents. Remember, we will not send less than 10 of these Songs by mail. Be sure to order songs by their numbers only. Clean and unused U. S. Postage Stamps taken same as cash. Our catalogue of 5,000 different songs sent free on application.

We will send the Sheet Music of any of the above songs, arranged for the piano, words and music combined, for 40 cents per copy, or 3 copies for \$1.

ADDRESS ALL ORDERS DIRECT TO

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